

**MUSC 110 YJC**  
**Winter Session 2021 Syllabus**

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**Course Number and Name:**

MUSC 110 YJC

Introduction to Music – Online Course

**Academic Bulletin Description**

MUSC 110 – Introduction to Music. 3 credit hours.

Perceptive listening and appreciation of musical elements, forms and style periods, including composers' lives, individual styles and representative works. Emphasis on classical music; jazz and American popular music included.

Note: Carolina Core: AIU (Aesthetic and Interpretive Understanding)

**Prerequisites**

None. Ability to read or perform music is *not* required. For requisite technical skills, see "Technology and Technical Skills Required" below.

**Course Description**

This course offers a survey of Western music from the medieval period to the present day, with focus on the elements of music, terminology, composers, compositional form and style, and historical context. Critical understanding of representative works will be cultivated by a study of musical elements, forms, and style periods, as well as composers' lives, individual styles, and creative inspirations. Upon completion, students should be able to demonstrate skills in critical listening and differentiate between stylistic eras of Western music.

**Learning Outcomes**

The following learning outcomes are from the Carolina Core Objectives. Upon the successful completion of this course, students will be able to:

1. Analyze musical works with regard to compositional elements, style, and historical periods.
2. Discuss specific artistic periods or styles of music with regard to historical development and major practitioners.
3. Demonstrate understanding the ways music functions in society and culture
4. Demonstrate ability to listen critically to music and develop a basic understanding of aesthetics and music as an art

5. Demonstrate enhanced general competencies in the areas of reading, writing, critical thinking, and the basic listening skills required to engage in an informed discussion of music.
6. Continue to develop life-long knowledge and enjoyment of music.

Note: All learning outcomes in this Distributed Learning course are equivalent to a face-to-face (F2F) version of this course.

### **Required Materials:**

Forney, Kristine. *The Enjoyment of Music*. 13<sup>th</sup> ed. Norton, 2019 (ISBN-13: 978-0393639032)

Purchasing the textbook with total media access is **REQUIRED**. This textbook may be purchased either as a hard-copy with total media access, or as an e-book with total media access. Online materials, such as InQuizitive, will be utilized extensively through the textbook's supplementary media for both learning and assessment purposes.

Note: All readings/materials comply with copyright/fair use policies.

### **Requisite Technology & Technical Skills**

For this course, students will need regular and consistent access to the following:

- A computer (available in computer labs at various locations on the USC campus)
- Computer speakers or headphones/ear buds for listening to sound examples
- Reliable, high speed Internet
- Total access to digital resources of Norton's *Enjoyment of Music* textbook (<https://digital.wwnorton.com/enjmusic13>)
- MUSC 110 Blackboard course site (<https://blackboard.sc.edu/>)
- Microsoft Word
- USC email account (checked daily)
- Other technology tools as announced throughout the course

Minimal technical skills are needed in this online course. All work must be completed and submitted online. Therefore, students *must* have consistent and reliable access to a computer and the Internet. Before starting this course, students should have the ability to complete the following tasks successfully:

- Check USC email account and Blackboard daily
- Use email and file attachments
- Navigate the MUSC 110 Blackboard site
- Create and save Microsoft Word documents
- Organize and save electronic files (.doc, .docx, or .pdf filetypes)
- Download and upload documents
- Retrieve electronic articles from the [USC Library website](http://library.sc.edu/p/TCL) (<http://library.sc.edu/p/TCL>)

- Met Opera on Demand [accessible [here](#)]

As a student in this course, you have access to support from the Division of Information Technology (DoIT) for Blackboard and computer issues. The service desk can be reached at 803-777-1800 Monday-Friday, 8am-6pm. You may also submit a service request or chat online with a Service Desk technician through DoIT's website.

[https://sc.edu/about/offices\\_and\\_divisions/division\\_of\\_information\\_technology/end\\_user\\_services/available\\_technology\\_resources/](https://sc.edu/about/offices_and_divisions/division_of_information_technology/end_user_services/available_technology_resources/)

### **Course Policies**

Several course policies are in place to ensure that all students have a positive experience in the course.

As students in this course, you should strive to obtain as much knowledge and improve skill sets that will aid your ability to engage with music thoughtfully. As USC online learner, you should be courteous, thoughtful, detailed, and diligent throughout your coursework. Lack of initiative or motivation will surely impede your opportunity to complete this course successfully.

**YOUR ROLE:** My goal is for you to excel in this class and to develop the skills necessary to succeed in your chosen career. However, you have the major responsibility for doing well.

Achievement of course objectives requires you to know what you need to do to improve your performance and **actually** do it. You are expected to research all materials and software needed to complete your projects, apply the feedback returned to you, and document your process throughout. You cannot meet the objectives of this course by being a passive learner. As the course progresses, you should be able to implement several ideas to improve your performance. In addition, you are expected to ask questions to clarify expectations, evaluations, or other aspects of the course not clear to you.

### **Contact Preferences:**

Email is my preferred primary mode of contact. Be sure you use your USC student email and put "MUSC 110 YJC" in the email header. State your question or issue in detail so I can answer it effectively. Reply times may vary from 24-48 hours but I may answer you sooner if I am available. Any questions after Friday afternoon may have to wait until the following Monday morning. We can meet virtually through skype but only under specific criteria or appointment only.

### **Instructor Presence:**

I will post at least one weekly video and/or announcement discussing topics and work done from the previous week. Individual feedback will be given in comments on blackboard assignments.

### **Participation/Attendance:**

Participation in this course is dependent entirely upon the student. Along with the required

readings and assignments, this course will challenge you to engage with music and learn to listen for important musical elements. You should make it a point to regularly login to the Blackboard course (at least a few times every day) to check course announcements, posts, respond to daily assignments, and to communicate effectively with the class. You will also be required to collaborate with your peers, either in person or virtually, and determine how to effectively communicate with group members throughout the course to discuss project elements and meet deadlines. These elements will count towards your participation.

### **Time Management/Expectations:**

This is an accelerated course with an intensive workload. Students are earning three credit hours in just three weeks, so there are daily assignments totaling approximately five (5) hours of student work per day, including weekends. **This totals approximately 35 hours per week.**

Associated daily readings and assignments will also be expected to be completed quickly so plan accordingly. **Pro Tip:** Treat this course like a part-time job and set aside several hours a day to dedicate to completing your projects and daily assignments. Some days may be lighter than others but the work ethic you represent will affect your ability to meet the course learning objectives and successfully pass this course.

### **Course Schedule Overview**

This is an accelerated course with an intensive workload. Students are earning three credit hours in just three weeks, so there are daily assignments totaling approximately five (5) hours of student work per day, including weekends. This totals approximately 35 hours per week. Content and assignments are all organized in daily folders in Blackboard "Learning Modules." Daily assignments are due by **Midnight** EST, including weekends.

### **Submission of Assignments:**

All graded material must be submitted through the MUSC 110 Blackboard page by the due date and time. Please do not email assignments to the instructor; only assignments submitted on Blackboard will be graded. All assignments are submitted within the module folder.

### **Late Work:**

Because this is a 3-week online course, it is imperative that you keep up with the course and submit all module work by the designated due dates. Note that these deadlines are firm. Late assignments, quizzes, and exams submitted within 24 hours of the stated deadline on the course schedule will be given *half credit* (50% points); materials submitted more than 24 hours after stated deadline will be given *no credit* (0% points).

InQuizitive and Materials of Music tutorials will receive *no credit* (0% points) after the due date.

Incomplete grades will not be given in MUSC 110.

### **“Working Ahead” Policy**

Because this is a 3-week online course with an intensive workload, ALL course modules will be open on the first official day of class. Please note the designated course schedule and proceed in the designed order of tasks. Work in the designed order of each daily module. You are encouraged to work ahead when you are able.

### **Etiquette:**

Participation in discussion boards is a component of student work for this course. Much communication with your instructor will occur via email. All discussion, either student-to-instructor or student-to-student, must demonstrate respect and civility. Please observe the following **“Netiquette” guidelines** (etiquette for communicating online) when interacting with students on the discussion board:

- Be respectful of and open to others’ opinions.
- Avoid use of all CAPITAL LETTERS. This will be read as “shouting” and can appear aggressive to recipients.
- Begin emails with a proper salutation, e.g., “Dear Instructor Churchya”
- When sending an email, please include a detailed subject line. Include the course number in your message and sign the email with your name.
- Maintain a professional tone. Use proper grammar, spelling, punctuation, and capitalization and avoid profanity.
- Re-read, think, and edit your message before you click Send/Submit.

Students who violate any guidelines above for netiquette on the discussion board will be contacted by the instructor and may receive grade penalties for repeated neglect of these policies.

### **Academic Integrity Statement:**

Students are expected to follow all academic honesty policies governed by the University of South Carolina. To better understand academic integrity, all students must review the Office of Academic Integrity sanctions, which can be found at the [USC Office of Academic Integrity website](https://www.sa.sc.edu/academicintegrity/) (https://www.sa.sc.edu/academicintegrity/). While students are encouraged to discuss class content with one another, all submitted work should reflect your own thoughts and understanding. Plagiarism in any form will not be accepted. This includes inappropriate resource use, utilizing the ideas, graphs, pictures or words provided by another author or resource. Plagiarism will be viewed as a critical offense and may result in dismissal from the program.

One or more of the following sanctions may be imposed for academic integrity violations: (1) expulsion from the university, (2) suspension from the university for a period of no less than one semester, and/or (3) probation. A combination of the above sanctions may also be implemented. It should be noted that submitting someone else’s work is considered cheating. Cheating or any other academic integrity violations will result in *failure of the course*







3. Watch the videos and take notes based on what you notice about the music (use SHMRG)
4. Reference your textbook for information about composer and genre of the pieces
5. Write your report. Be sure to include an introduction, at least one paragraph about each piece, and a concluding paragraph. Your paper should have the title page program and 1-2 additional pages as needed for the seven (7) total paragraphs.
6. SUBMIT via blackboard under ASSIGNMENTS.

### **Grading/Rubric for Concert Reports:**

Submit both the YouTube program title page and a typed report of **at least one complete page** but no more than three (not including title page) through safe assign in Blackboard.

Your name, and additional heading information including class section, which report (#1 or #2) with the YouTube playlist/links must be included on a **title page** only. The remaining 2-4 pages of the report must be double-spaced, using 12-point Calibri font.

The paper needs to include observations about the **music**. There should be a paragraph about each piece performed on the program. Be sure to include relevant information to the performance such as the composer, the era the work is from and stylistic elements you noticed in the work/works. Be sure to use vocabulary learned throughout the semester, talk about what is new in the work if it is a piece by the same composer or from the same era or genre we have talked about in class. Also feel free to talk about what you wonder about the piece and what it makes you think of.

**I will be looking for knowledge of the genre and the composer, that you compare what you hear in the YouTube performance elements or characteristics that we observed in the pieces we studied by that composer.**

If any of these requirements are not met in full, including failure to talk about *each* piece on the program will deem the paper incomplete and you will not receive credit for the report. Grading is based on a points system but can be somewhat subjective in regard to content. The total grade for the report will be based on the instructor's overall impression of the student's ability to discuss the music from the videos. See policy stated above for late work.

REFER TO CHAPTER 13 FOR MORE HELPFUL TIPS ON WRITING A GOOD CONCERT REPORT

- **Final Exam** – will be a timed multiple-choice listening exam and essay. The essay options are below. The student must pick **ONE** of the following questions and write about it. This may be prepared over the course of the class or in the designated two days at the end of the course and then copied and pasted into the exam.

1. Discuss **Opera** in the musical periods we have studied throughout the course (Middle Ages, Renaissance, Baroque, Classical, Romanticism, Modernism and Postmodernism). Be sure to reference its beginnings with the Renaissance Madrigal. Use SHMRG to help you discuss the important stylistic elements of each opera. Include information about the composers and librettist of the operas, stylistic differences including how text painting and language used in specific excerpts, and define any relevant terms associated with the genre of opera. Give five (5) specific examples of operas we studied in class and discuss each of the arias/recitatives/choruses you studied with each of these operas to demonstrate and help your discussion of opera.
2. Discuss **Instrumental Music** in the musical periods we have studied throughout the course (Middle Ages, Renaissance, Baroque, Classical, Romanticism, Modernism and Postmodernism). Be sure to discuss both programatic and absolute musical examples. Identify the genres of instrumental music that each of your examples come from (Symphony, Chamber Music, Concerto, Fugue, etc.) Use SHMRG to help you discuss the important stylistic elements of each piece. Include information about the composers of the pieces, stylistic differences, including typical forms and structural elements, between musical periods that each piece comes from and define any relevant terms associated with the genres of each piece. Give five (5) specific examples of pieces we studied in class to demonstrate and help your discussion of programatic and absolute instrumental music.
3. Discuss **Sacred and Secular (excluding opera) Vocal Music** in the musical periods we have studied throughout the course (Middle Ages, Renaissance, Baroque, Classical, Romanticism, Modernism and Postmodernism). Use SHMRG to help you discuss the important stylistic elements of each piece. Include information about the composers (if known) of the pieces, stylistic differences, including languages, between musical periods that each piece comes from and define any relevant terms associated with the genres of each piece. Give five (5) specific examples of pieces we studied in class to demonstrate and help your discussion of sacred and secular vocal music.

## EVALUATION

### Course Grade Determination

Your letter grades for this course will be determined by the following percentages

Letter	Range	Description
A	90–100	Grades in the A range represent truly excellent work, showing a high degree of mastery of the subject matter. An exceptionally high grade.
B+	85–89	Grades in the B range represent good to strong basic command of the material. A high grade.
B	80–84	
C+	75–79	

C	70–74	Grades in the C range represent errors that reveal only partial understanding or weak mastery of the material. A fair grade.
D+	65–69	Grades in the D range represent work that is very weak, showing poor understanding and very little mastery of the material. A low grade.
D	60–64	
F	0–59	Grades in the F range represent unacceptable work. A very low grade.

## COURSE OUTLINE

The textbook for the course, *The Enjoyment of Music (EoM)*, is divided into seven (7) parts. Part 1 is divided up into five (5) main categories known as SHMRG (Sound, Harmony, Melody, Rhythm, and Growth) to guide the development of listening skills. The rest of the Course Schedule is designed to align with the six-part historical period organization of the textbook with further divisions into daily modules by topic. “Course LO#” identifies how module activities align with the Learning Outcomes of this course.

Module	Date	Content and Assignments	Listening Repertory
<b>WELCOME</b>	Monday 12/28	<b>Getting Started:</b> <ul style="list-style-type: none"> <li>• Watch WELCOME VIDEO</li> <li>• Create a VIDEO introducing yourself on Flipgrid</li> <li>• Read: Syllabus, Prelude 1, Chapter 5, 7, 8, &amp; 9</li> <li>• Take WEEK 1 QUIZ</li> </ul>	
<b>Unit 1: SOUND</b>	Tuesday 12/29	<b>SOUND: The Middle Ages</b> <ul style="list-style-type: none"> <li>• Watch SOUND lecture</li> <li>• Read: Chapter 12, Prelude 2, Chapter 14 &amp; 15</li> <li>• Composer Interview Videos on Flipgrid               <ul style="list-style-type: none"> <li>○ Respond to <b>Two (2)</b> of your classmates’ videos</li> </ul> </li> <li>• Discussion Board               <ul style="list-style-type: none"> <li>○ What do you Notice? Focus on identifying elements of <b>SOUND</b></li> </ul> </li> <li>• Complete Inquizzative listening assignments</li> </ul>	Gregorian Chant: <i>Kyrie</i> Hildegard of Bingen: <i>Alleluia, O virga mediatrix</i> Notre Dame School: <i>Gaude Maria virgo</i>
	Wednesday 12/30	<b>SOUND: Renaissance</b> <ul style="list-style-type: none"> <li>• Read: Chapters 16, 17, 18 &amp; 19</li> <li>• Discussion Board               <ul style="list-style-type: none"> <li>○ What do you Notice? Focus on identifying elements of <b>SOUND</b></li> </ul> </li> <li>• Complete Inquizzative listening assignments</li> </ul>	Machaut: <i>Ma fin est mon commencement</i> Monteverdi: <i>Si ch’io vorrei morire</i> Josquin: <i>Ave Maria</i> Palestrina: Gloria, from <i>Pope Marcellus Mass</i>

<b>Unit 2: RHYTHM</b>	Thursday 12/31	<b>RHYTHM - The Baroque Era</b> <ul style="list-style-type: none"> <li>• Watch RHYTHM lecture</li> <li>• Read: Chapter 2, 10, 11, Prelude 3, Chapters 21 &amp; 22</li> <li>• Composer Interview Videos on Flipgrid <ul style="list-style-type: none"> <li>○ Respond to <b>Two (2)</b> of your classmates' videos</li> </ul> </li> <li>• Discussion Board <ul style="list-style-type: none"> <li>○ What do you Notice? Focus on identifying elements of <b>SOUND &amp; RHYTHM</b></li> </ul> </li> <li>• Complete Inquizzative listening assignments</li> </ul>	Strozzi: <i>Amor dormiglione</i> Purcell: <i>Dido and Aeneas</i> , Act III, Opening and Lament
	Friday 1/1	<b>RHYTHM - The Baroque Era</b> <ul style="list-style-type: none"> <li>• Read: Chapters 23, 24, 26, 27, &amp; 28</li> <li>• Discussion Board <ul style="list-style-type: none"> <li>○ What do you Notice? Focus on identifying elements of <b>SOUND &amp; RHYTHM</b></li> </ul> </li> <li>• Complete Inquizzative listening assignments</li> </ul>	Bach: Cantata No. 140, <i>Wachet auf</i> , Nos. 1, 4, and 7 Handel: <i>Messiah</i> , Nos. 18 and 44 Handel: Water Music, Suite in D Major, Alla hornpipe Vivaldi: <i>Spring</i> , from <i>The Four Seasons</i> , I Bach: Contrapunctus 1, from <i>The Art of Fugue</i>
<b>Music in Context Report 1</b>	Saturday 1/2	<b>Music in Context Report</b> <ul style="list-style-type: none"> <li>• Choose 5 pieces from selected list</li> <li>• Watch videos and write first draft of your report</li> </ul>	
	Sunday 1/3	<b>Music in Context Report</b> <ul style="list-style-type: none"> <li>• Proofread your report and edit your second draft</li> <li>• Submit on Blackboard by Midnight</li> </ul>	
<b>Unit 3: GROWTH</b>	Monday 1/4	<b>GROWTH - Eighteenth-Century Classicism</b> <ul style="list-style-type: none"> <li>• Watch GROWTH lecture</li> <li>• Read: Chapter 6, Prelude 4, &amp; Chapters 29 &amp; 30</li> <li>• Composer Interview Videos on Flipgrid</li> </ul>	Haydn: String Quartet in E-flat Major, Op. 33, No. 2 ( <i>Joke</i> ) IV Haydn Symphony No. 94 in G Major ( <i>Surprise</i> ), II

		<ul style="list-style-type: none"> <li>○ Respond to <b>Two (2)</b> of your classmates' videos</li> <li>● Discussion Board <ul style="list-style-type: none"> <li>○ What do you Notice? Focus on identifying elements of <b>SOUND, RHYTHM, &amp; GROWTH</b></li> </ul> </li> <li>● Complete Inquizzative listening assignments</li> </ul>	
	Tuesday 1/5	<p><b>GROWTH - Eighteenth-Century Classicism</b></p> <ul style="list-style-type: none"> <li>● Read: Chapters 31, 32, 34, 35, &amp; 36</li> <li>● Discussion Board <ul style="list-style-type: none"> <li>○ What do you Notice? Focus on identifying elements of <b>SOUND, RHYTHM, &amp; GROWTH</b></li> </ul> </li> <li>● Complete Inquizzative listening assignments</li> </ul>	Mozart: <i>Eine kleine Nachtmusik</i> , K. 525, I and III Mozart: Piano Concerto in G Major, K. 453, I Beethoven: Symphony No. 5 in C Minor, Op. 67 Mozart: Don Gioavanni Mozart: <i>Dies irae</i> , from <i>Requiem</i>
<b>Unit 4: MELODY</b>	Wednesday 1/6	<p><b>MELODY - The Nineteenth Century</b></p> <ul style="list-style-type: none"> <li>● Watch MELODY lecture</li> <li>● Read: Chapter 1, Prelude 5, Chapters 37 &amp; 39</li> <li>● Composer Interview Videos on Flipgrid <ul style="list-style-type: none"> <li>○ Respond to <b>Two (2)</b> of your classmates' videos</li> </ul> </li> <li>● Discussion Board <ul style="list-style-type: none"> <li>○ What do you Notice? Focus on identifying elements of <b>SOUND, RHYTHM, GROWTH, &amp; MELODY</b></li> </ul> </li> <li>● Complete Inquizzative listening assignments</li> </ul>	Schubert: <i>Erkönig</i> Schumann: <i>In the Lovely Month of May</i> , from <i>A Poet's Love</i> Chopin: Polonaise in A Major, Op. 40, No. 1 ( <i>Military</i> )
	Thursday 1/7	<p><b>MELODY - The Nineteenth Century</b></p> <ul style="list-style-type: none"> <li>● Read: Chapters 41-44</li> <li>● Discussion Board <ul style="list-style-type: none"> <li>○ What do you Notice? Focus on identifying elements of <b>SOUND, RHYTHM, GROWTH, &amp; MELODY</b></li> </ul> </li> <li>● Complete Inquizzative listening assignments</li> </ul>	Berlioz: <i>Symphonie fantastique</i> , IV & V Mendelssohn: Overture to <i>A Midsummer Night's Dream</i> Grieg: <i>Peer Gynt</i> , Suite No. 1, Op. 46 Brahms: Symphony No. 3 in F Major, III

			Verdi: <i>Rigoletto</i>
	Friday 1/8	<b>MELODY - The Nineteenth Century</b> <ul style="list-style-type: none"> <li>• Read: Chapters 45-47 &amp; 49</li> <li>• Discussion Board <ul style="list-style-type: none"> <li>○ What do you Notice? Focus on identifying elements of <b>SOUND, RHYTHM, GROWTH, &amp; MELODY</b></li> </ul> </li> <li>• Complete Inquizzative listening assignments</li> </ul>	Wagner: <i>Die Walküre</i> , Act III Tchaikovsky: <i>The Nutcracker</i> Puccini: <i>Madame Butterfly</i> , “ <i>Un bel di</i> ” Debussy: <i>Prelude to “The Afternoon of a Faun”</i>
<b>Music in Context Report 2</b>	Saturday 1/9	<b>Music in Context Report</b> <ul style="list-style-type: none"> <li>• Choose 5 pieces from selected list</li> <li>• Watch videos and write first draft of your report</li> </ul>	
	Sunday 1/10	<b>Music in Context Report</b> <ul style="list-style-type: none"> <li>• Proofread your report and edit your second draft</li> <li>• Submit on Blackboard by Midnight</li> </ul>	
<b>Unit 5: HARMONY</b>	Monday 1/11	<b>HARMONY - Twentieth-Century Modernism</b> <ul style="list-style-type: none"> <li>• Watch HARMONY lecture</li> <li>• Read: Chapter 3, 4, 52 &amp; 53</li> <li>• Composer Interview Videos on Flipgrid <ul style="list-style-type: none"> <li>○ Respond to <b>Two (2)</b> of your classmates’ videos</li> </ul> </li> <li>• Discussion Board <ul style="list-style-type: none"> <li>○ What do you Notice? Focus on identifying elements of <b>SOUND, HARMONY, MELODY, RHYTHM, &amp; GROWTH</b></li> </ul> </li> <li>• Complete Inquizzative listening assignments</li> </ul>	Schoenberg: <i>Pierrot lunaire</i> , Part III, No. 18 Stravinsky: <i>The Rite of Spring</i> , Part I
	Tuesday 1/12	<b>HARMONY - Twentieth-Century Modernism</b> <ul style="list-style-type: none"> <li>• Read: Chapters 55, 58, 59 &amp; 61</li> <li>• Discussion Board <ul style="list-style-type: none"> <li>○ What do you Notice? Focus on identifying elements of <b>SOUND, HARMONY, MELODY, RHYTHM, &amp; GROWTH</b></li> </ul> </li> <li>• Complete Inquizzative listening assignments</li> </ul>	Berg: <i>Wozzeck</i> , Act III Gershwin: <i>Rhapsody in Blue</i> Ives: <i>Country Band March</i> Copland: <i>Appalachian Spring</i> Bartók: <i>Interrupted Intermezzo</i> , from <i>Concerto for Orchestra</i>



<b>Final Exam</b>	Sunday 1/17	<b>Take Final Exam</b> <ul style="list-style-type: none"><li>• Answer multiple choice listening questions</li><li>• Copy and paste your prepared essay into the appropriate field in the exam</li></ul>	
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